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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH
DATED:051630ZJUL78

REVIEW ON: Aug 2000

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-5

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was asked to locate Bruce W. German and describe his surroundings. The viewer described German as being in a "shoebox" like building which was in what appeared to be a residential area approximately 15 kilometers from Teheran, Iran. The viewer thought that German was with five other hostages, one of which the viewer recognized as Kennedy. The viewer also saw three armed guards, two inside and one on the roof of the "shoebox" like building. The viewer perceived other Iranians outside the building but was unable to determine their numbers.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-5

TIME

#66: This will be a remote viewing session for 1000 hours, 26 August 1980.

PAUSE

Relax and concentrate now. Relax and concentrate. Focus your attention on Bruce German. Focus your attention now solely and completely on Bruce German whose picture I have shown you. Relax. Relax and focus. Move now in the present time to Bruce German. Move now in the present time to Bruce German and describe his location to me.

PAUSE

+02 #01: It's at round doors...squares...flat roof...kind of a shoebox.....can't see any windows...

#66: Focus on his immediate surroundings.

PAUSE

#01: Brick room...brick wall...it's a walk-in fireplace... cooking...somebody cooking...hole in the wall...tile floor... old rugs, kind of old rugs...stone, place is made of stone... Like thin...thin plaster on stone...

#66: Focus on Bruce in particular.

#01: He's wearing, uh...some kind of long gown, high collar... buttons like a shirt in the front. Sitting on a rug... He's got things...some kind of a bag, or...uh, like a pillow case or something with clothes inside.

#66: Is he alone?

#01: Three others...no, more than three...five.

#66: Who are the others?

#01: He's with, uh...big-boned individual. Kennedy, I think.

+07 #66: Are the others hostage personnel?

#01: Yes. They're sitting on a rug, they have like...cloth bags with clothes, like they're something they pack things in. They're makin' 'em...uh, keep their stuff in a bag. Some kind of cloth bag...Kennedy is one of the others.

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#66: What makes you say this?

#01: I see his his face very clear.

#66: Okay.

#01: He's, uh, wearing just a...dark pants and a T-shirt. Stone floor they're sitting on, old red stone floor. Building looks like a shoebox. No windows.

#66: All right, you're loosing your focus and moving too fast. Just stay in the immediate area now and look around for other than hostage personnel.

#01: Two, uh...two, I guess two rows, two guards in the next room. Looks like benches or something in the next room. Wooden table, wooden chairs.

#66: Are there other personnel besides the...hostage personnel you've told me about and these two guys?

#01: Outside. There's more outside.

#66: What class of personnel are these?

#01: They're, uh, guards. Iranians that are there to watch. I don't see any arms outside, though. Wait, there's, uh, someone armed on the roof. He's the only one armed outside.

#66: Okay. Now before you focus outside I'd appreciate staying in the room with the hostages. Present time at the target should be late afternoon.

#01: Dark.

#66: Late afternoon or early evening. Yes, it's getting dark there now. I see by my watch. I want you to move on a 48 hour time scan, back in time 24, and forward in time 24, from now, and tell me any significant activity you discover.

#01: Okay, one second. I go back first.

#66: I will wait.

PAUSE

#01: Uh, backwards, uh, 24 hours...Someone came in a landrover, like, uh, some kind of a landrover type truck... They come in the compound to the building...it's like a low wall, and, uh, everyone had to put their stuff in the bags...I think they're gonna be moved, but they haven't been...I go ahead in time...see if they move...

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+14 #66: Go ahead in time and simply report what you see. Be careful not to preconceive what you might see.

#01: Okay.

PAUSE

#01: There's a...just saw, just saw 'em bringin' food...but I don't see anything else happenin'...

#66: Okay, I'd like you to refocus then on the present time in the area where Bruce German is located. Tell me when you've done so.

#01: Okay. Okay.

#66: Now, moving from this location to exit the building, describe how one goes to move from here to the exit of the building...

#01: It's a low wooden door to a room with tables...and chairs... and very, very heavy doors, double doors to a, uh, earthen floor compound. It's inside a little wall. It's the only way out. Like some kind of slots, or something, uh...by the ceiling.

#66: Am I correct in understanding we have a shoebox shaped building inside of a compound with a low wall?

#01: That's correct.

#66: Describe the size and dimensions of the shoebox shaped building.

#01: It's, uh...30 feet, uh, by 40 feet. One story. Some kind of slots around the walls, inside...

#66: From a comfortable altitude describe the area surrounding the building...

#01: Uh, small...small town, like a neighborhood street. Uh, empty lots, and residential area.. appears to be a garden... garden on small bushes planted behind the, behind the building, like a floral garden of some kind...and an alleyway there, too...It's like a residential area. But no windows, just these slots...don't see any windows.

#66: Okay. I want you now to broaden your horizons, and ask yourself the question: Prior to Bruce being brought to this location, prior to Bruce being brought to this location, what was the function of this building, and compound, prior to Bruce being brought to this location.

#01: Uh...some kind of light, light administrative type function, but I don't know what...

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#66: What makes you say light administrative function?

#01: Uh...

#66: Tell me what you see.

#01: I'm not sure...uh...see a lot of, uh...just a lot of dark shapes, like squares and boxes. I see many people coming and going.

#66: Okay... From a higher altitude now, from a higher altitude now describe the area of German's location.

#01: It's outside Teheran...uh, possibly a different city, very close to Teheran, southwest.

#66: Tell me what makes you say this.

#01: Uh...I, I feel like if I follow the main road through this town it goes southwest to northeast. If I go northeast I would go to Teheran, which is like only 15 kilometers away, maybe less.

#66: Okay... I have no further questions at this time, I'd like to provide you the opportunity to add anything you would like to...

#01: They're all talking about something...in a circle...

#66: Who are they?

#01: The hostages.

#66: All right... Describe their general state of health.

#01: Very good. It's like they're not overly concerned about being hostages anymore. The guards are more for keeping people out than worrying about their escape. Guards aren't watching them, they're watching the outside.

#66: You had mentioned before that there were two guards inside and more outside. How many outside?

#01: I don't know, there's just people watching outside...lounging in the area, only one armed, and he's on the roof.

#66: Inside are they armed?

#01: Two inside are armed, but they're not, uh...they're not holding their arms, they're like laying on tables, and they're drinking something, talking and drinking something. They don't, they just don't seem to be concerned about the inside, they're only concerned about the outside.

#66: Okay.

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#01: I don't know why, but that's all. And there's a...there's a...there's a field there or something, next to the building with some kind of suspended cables and pulleys and things, that's kind of unique, and might be easy to identify the building with.

#66: What's the function of these cables and pulleys?

#01: I don't know they're hanging in the air, and there's this like loops of cables and pulleys. I don't know what it's for. Maybe not used anymore but still hanging there. That's all I've got, I'm...kind of losing it.

#66: Okay, let's draw those things that you have had, then.

Okay, we're ready to draw here.

#01: Well, let's see. I had a feeling like this, uh...this building, I think I said it was like 30 by 40 feet, it was probably more like 25 to 40, it looked just like a shoebox, it really did. It even looked like it had a roof on it, like a shoebox top. Looking at it from the top, I had like a heavy wooden double doors...at the entrance, and, uh, these were really clear, they were like two dark brown wooden squares, and they were real heavy wood, they were plain as could be, and there was just hinges visible and they were shut. And right inside there was a small room, the back of which had another wooden door, but this was like an older fashioned door of slatted wood of some kind, vertical stripe wood, you know, like great big chunks of wood put together. And in this room was two guards, which I'll indicate with "G's" in a circle. And there was like one or two tables, which I'll indicate with "T's". Put a little legend down here, "T" equals table, "G" equals guard. And chairs, just wooden chairs, you know, just real simple wooden table and chairs in this room. For some reason I didn't see any other detail.

The walls were stucco over stone, and the stucco was like a yellow, this is both rooms, stucco was like a yellow, uh, very, very, light okra type color. And then inside this other room, at one corner, was like a walk-in type fireplace and cooking area. Something you could actually walk up under, but it didn't go outside the building, it was just right there in the corner. And there was a big old rug, covered the stone floor, and it's like an earthenware stone floor, like a clay stone of some kind. And there was like, uh, these five or six hostages sitting- I'm not sure about the number. I felt like there was more than five, but not- you know, like six or something. "H" is hostage. And they were just sitting in a circle on this rug, and they all had, uh, like laying next to them or over on the side, these pillowcases or something, some kind of cloth bags with their clothing and stuff stuffed in 'em. All sitting around and they were

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#01: really in fairly good spirits, and they were talkin' to one another, and, like, don't know what they were talkin' about, but it was like we're not really hostages, we're here havin' a good time talkin' to one another. And the guards in the front didn't appear to be concerned about watching the hostages inside, it was like, well, we've got this good old boy agreement, and they're not gonna try anything, so we're not worried about them, but we're more concerned about watching the outside.

And then there was a, uh, some kind of a low wall compound that went like this...that's like the compound area. And I'm not sure if this garden was in the compound front, or if it was in the rear. But there was a, I think it mighta been to the rear, uh...some garden to the rear, and there was a road here, that went down the side of the building, and there was a road out here.

#66: Okay, you can draw those in from a higher altitude perspective. Before we leave drawing #1, though, I'd like to ask you something now, and I don't want to lead you into response, but I want to notice something that during the course of the session, at no time did you mention any sleeping apparatus or bathroom apparatus, or anything like that.

#01: No. And I, like I said, I was looking for detail in this room, you know, like beds, lamps, pictures on the wall, that sort of thing, and there was nothin' there, it's just like this big rug in this big open, earthen, clay tile floor, with a big upright fireplace that you can walk into in the corner. And I didn't see anything else.

#66: Now, one time you did have a feeling, uh, that there was a vehicle that had arrived and there was something, some concept or thoughts that you perceived, something about moving from this location.

#01: Yeah, and, uh...

#66: And in your later, in later looking at this location in a future time you felt that there was food, there was food there, or...

#01: Yeah, they were, they were delivering food.

#66: Somebody was delivering food here, okay.

#01: It's being delivered, but it was being delivered locally, I mean it was like coming from across the road and down a block kind of thing.

#66: Okay.

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- #01: And, uh...I saw a landrover type truck, in the 24 hour period prior...whoever came in the truck is the one that made 'em put all their stuff in the bags, so I don't know if, well, I'd just be guessing if I said anything else. I don't know why there's no...you know, no detail facility there or anything...
- #66: Okay, that's fine, I, I wanted to talk to you about that now that the session is over just noticing that you didn't talk about bedding or anything like that.
- #01: Clearly there wasn't anything there.
- #66: Okay.
- #01: Uh...There's uh...I wanna give you a picture from the front of this building.
- #66: Okay, and I want a picture from a higher altitude, too.
- #01: Yeah. The front of the building struck me as really unique, it just really-
- #66: This is the shoebox building?
- #01: Yeah, it's the first thing I saw, and it, you know, it just like...it was just like looking at a shoebox. I don't... It was like a framework of stone that went around the door, double doors in the front like this. And there was just these two big heavy doors. And it was all earth colored and brown, and that was it, and that really struck me as odd, just-
- #66: Drawing #2 is your very first concept.
- #01: Front. Very first.
- #66: Of the front of the building where you feel German is located.
- #01: Right. I didn't see it in the front view, but I felt like- page 3- along the, where the roof came, and the wall of the building, felt like there was some kind of slots or something...in the walls. Right up on the roofline, and I don't know why, I just, you know, I was-
- #66: Is this from the outside or, the outside or the inside?
- #01: Yeah. I was just picturing these slots up there, I don't... Maybe some form of ventilation, or something...
- #66: Now how about a high altitude picture of the, uh, situation. This will be on page 4 then for the higher altitude picture.

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#01: Building...and there was, uh...some kind of a garden behind it. And there was a road, about like this..... There was like a row of buildings here...and, building here... And, uh, the compound went like this...by compound I mean an open area with this low wall around it. It might belong to that particular building, or it may be something that somebody decided to put a low wall around. I don't know, you know, it's just, I don't want to insinuate that it's some protected encompassed area. All I mean by compound is a low wall built around an area that's cleared of anything. And then right here was an area of uh, cables...and pulleys. I wanna, I don't know if I can draw a picture of that or not, it's just like they were suspended in the air, you know, like I was gettin' this, uh- maybe I better- I was getting this gestaltic impression of cables suspended in the air. They were like, uh...this kind of an effect...just cables... pulleys. It might help find the building, I don't know...

#66: Now, uh, you had from a larger perspective some feeling about, uh, this was located near Teheran but not in the city of Teheran or something.

#01: Oh, if you followed this road...

#66: Okay, we're on drawing 4 now.

#01: For some reason I drew this upside down, I think I drew this upside down. Um, I'm not sure if I'm upside-down or what. If you went this way it's like 15 kilometers...to, uh, Teheran, I don't know how to spell Teheran.

#66: T-E-H-E-R-A-N.

#01: Okay, but as I look at this picture for some reason, okay, over here I'm putting the asterisk, I get the feeling that that might be the road to Teheran. Which means my norths might be screwed up.

#66: Okay, so what you're saying is now that you have drawn the picture on the page you know that one of these roads would lead to Teheran but you're not too sure which one it is?

#01: I don't know if north is straight up and down the page or if north is south on the page, as I'm looking at it now.

#66: Okay.

#01: You know, it, in my mind I was firmly fixed that as I have drawn this compound and everything, north is to the top of the page, but now, for some reason, when I see it drawn on the paper, I feel like north is south of the page. And I don't know what what causes that, but that's what I'm feeling, so it could be either to top or the bottom of the page.

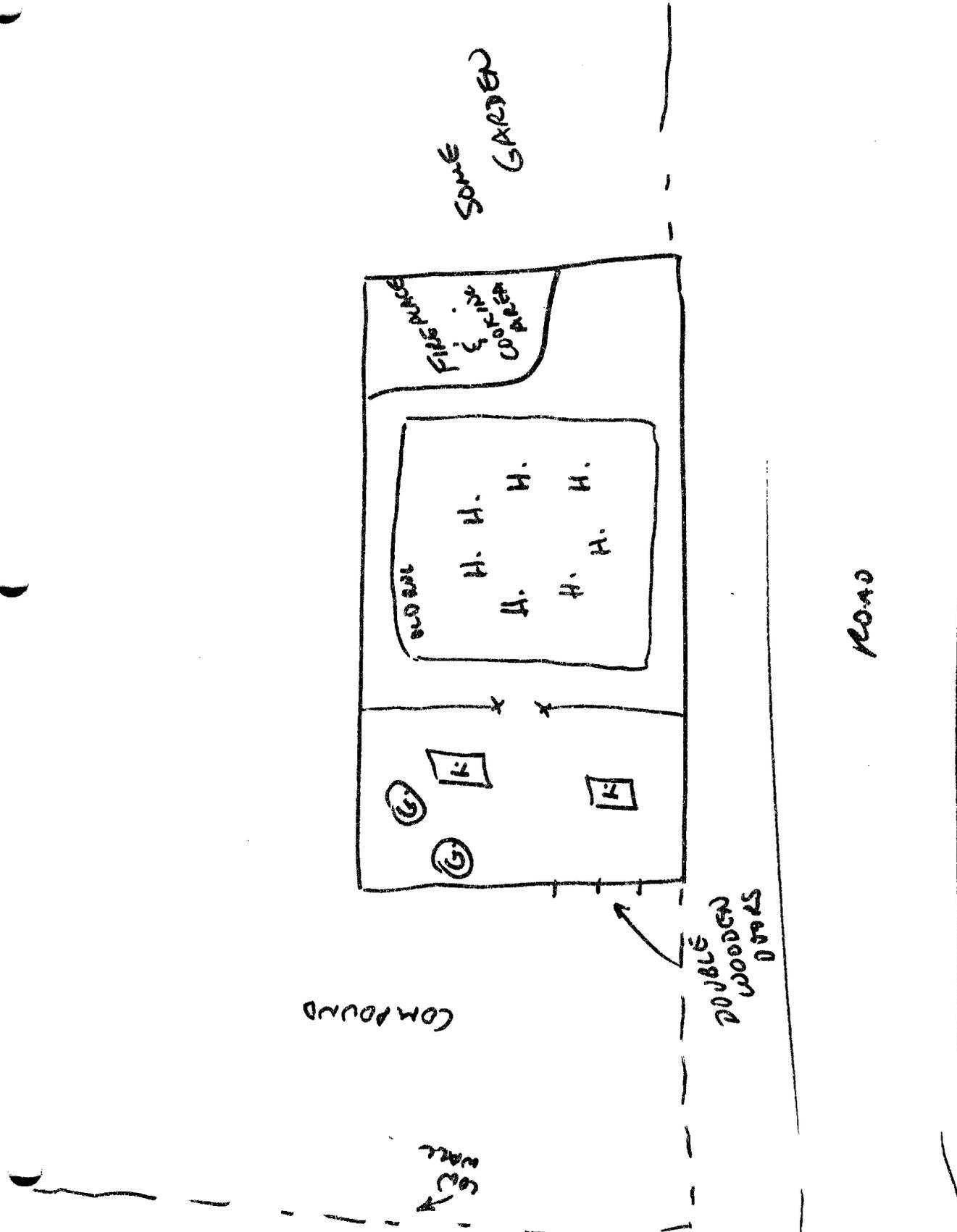
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- #66: So you're not sure about your directions, but you do feel that it's about 15 miles to-
- #01: Right. 15 kilometers.
- #66: 15 kilometers to...Teheran. Okay.
- #01: And that's about it I guess.
- #66: Okay, anything else you feel like you want to add?
- #01: No, just the, I saw one other hostage that was clearly identifiable and that was Kennedy.
- #66: Okay. That'll do it.

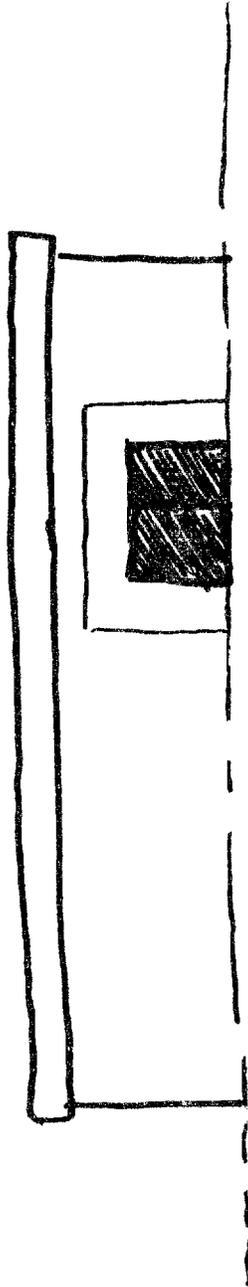
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TAB

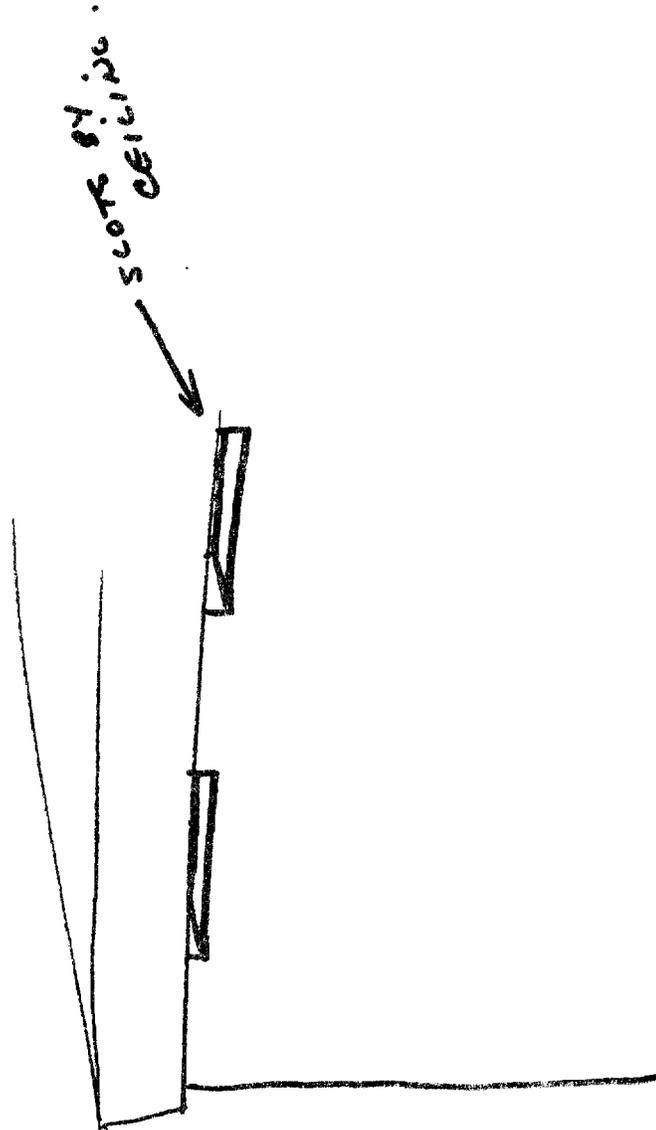


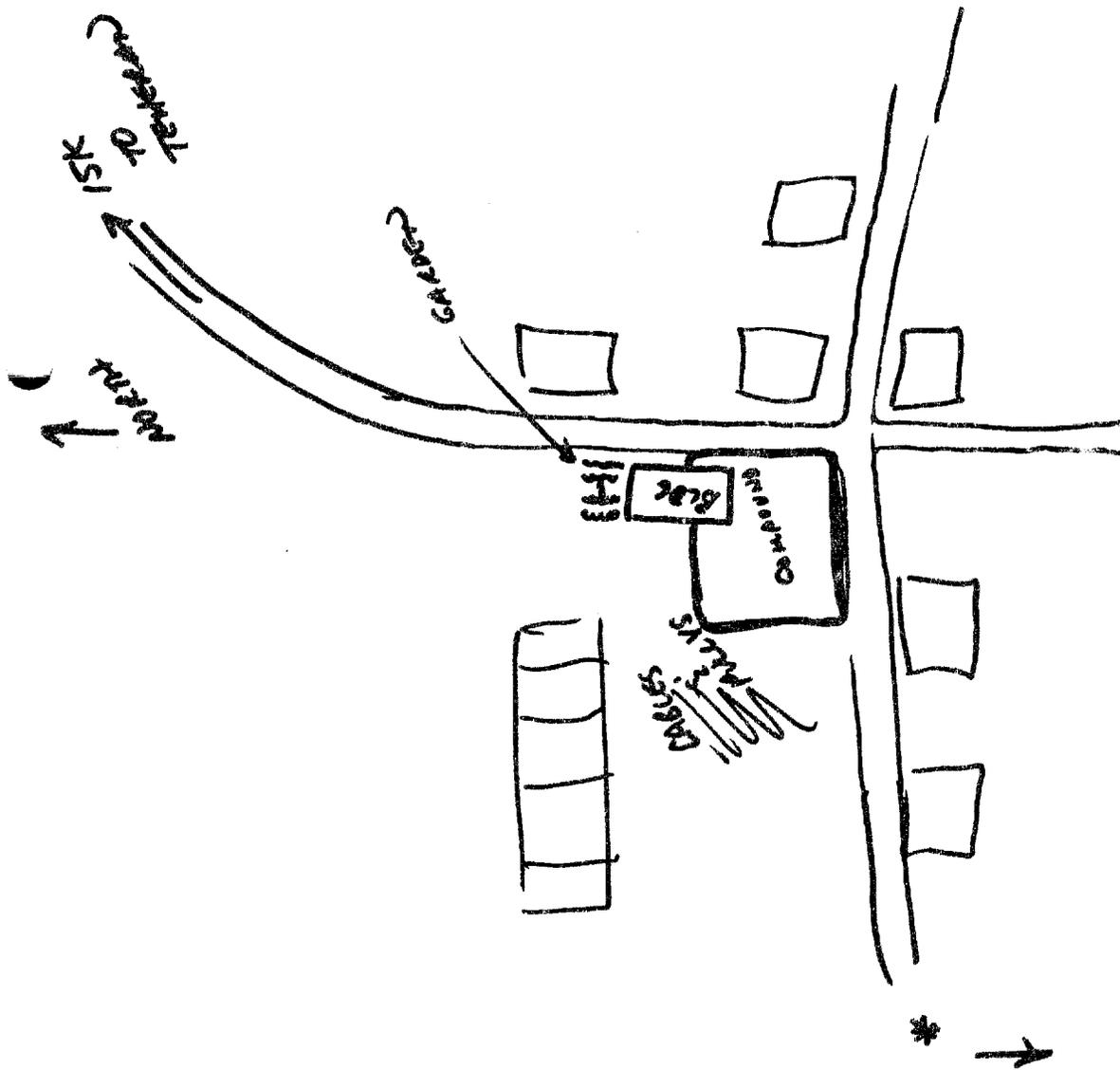
H. = HOSTAGE
 T. = TABLE
 G. = GUARD.

ROAD



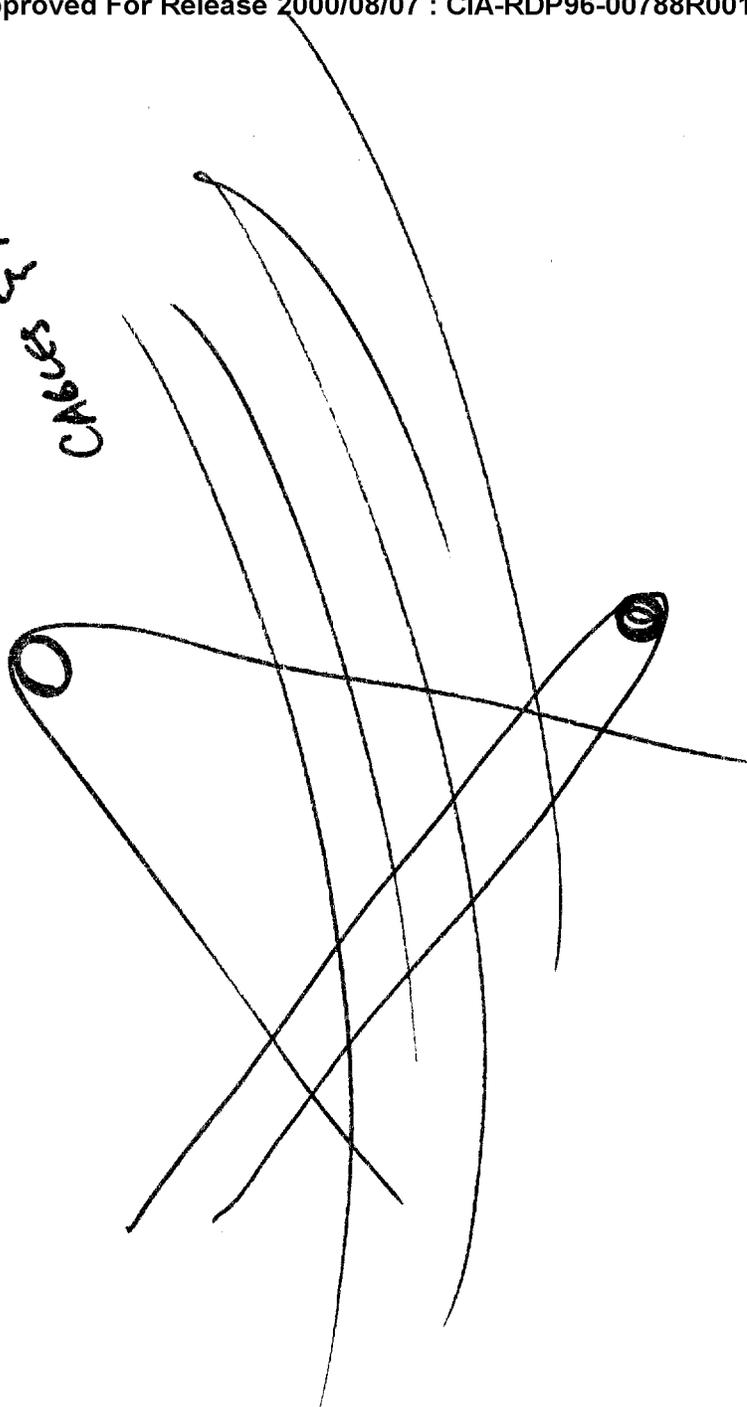
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SHAWNS.
CABLES



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TARGET CUEING INFORMATION

REMOTE VIEWING (RV) SESSION D-5

1. (S/NOFORN) This remote viewer has worked on the Iran hostage situation for a number of months and has been exposed to a myriad of information both classified and open source.
2. (S/NOFORN) Immediately prior to this session the remote viewer was shown the attached photograph and asked to describe Bruce W. German's surroundings.

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